

# Translations from French literature in 60-70s

**Mirzaev Ibodulla Kamolovich<sup>1</sup>**

<sup>1</sup> Doctor of philological sciences, professor, Samarkand State University, Samarkand, Uzbekistan

Email: [mirzaev\\_i@umail.uz](mailto:mirzaev_i@umail.uz)

## ABSTRACT

This article deals with translation practice the French literature in the Uzbek language. The ways of translation some stories in 60-70s are given in it. Several examples of translations in Uzbek, Russian and French are presented in this article.

**Keywords:** transmission of images, collection, change, replace, original, novella, story, translator, model, issue.

## 1. INTRODUCTION

Lots of works of French literature had translated especially much in 60s and in the beginning of 70s. When the works of French writers translated into uzbek language randomly, in the eve of anniversaries and significant dates, in the last period they appeared systematically. In our opinion, the growing interest of uzbek readers to public and literary-artistic life of French people and development of friendship links between people of two states assisted it.

In 1960 L.Karimova had translated the novel J.Remi “Если парни всего мира” from Russian translation, in 1961 two novellas of Merime in the translation of N.Turmukhamedov from Russian edition of State publication of 1953 “Таманго” and “Матео Фальконе”.

N.Tairov had translated the only novelle of Stendal with great treasure “Ванина Банини” into Uzbek from Russian edition of 1958. The level of translation of this novella is very high. The author tried to save original, protected its stylistic peculiarities which was proved by the following fragment.

*Original:*

Je vais me render prisoner au légat, je désespère de notre cause; le ciel est contre nous. Qui nous a trahi? Apparemment le misérable qui s'est jeté dans le puits. Puisque ma vie est inutile à la pauvre Italie, je ne veux pas que mes camarades, en voyant que, seul, je ne suis pas arrêté, puissent se figurer que je les ai vendus. Adieu: Si vous m'aimez, songez à me venger. Perdez, anéantissez l'infâme qui nous a trahi, fût-ce mon père.

/Stendhal. A.C. 197/

*Russian translation:*

Я ухожу, чтобы отдать себя в руки легата. Я потерял веру в успех нашего дела: само небо против нас. Кто нас выдал? Должно быть тот негодяй, который бросился в колодец. Жизнь моя теперь не нужна несчастной Италии, и я не хочу, чтобы товарищи, видя, что только одного меня не арестовали, могли подумать, будто я их продал. Прощайте! Если вы любите меня, приложите все силы, чтобы отомстить за нас. Покарайте, уничтожьте подлого предателя, будь это даже мой отец! /Стендаль.В.В.,25/

*Uzbek translation:*

Ўзимни легатнинг кўлига топшириш учун бу даргоҳдан кетяпман. Ишимизнинг муваффакиятига сира ишончим қолмади. Худонинг ўзи бизни кўлламаяпти. Ким сотқинлик қилди экан? Бу ўзини қудукқа ташлаган ўша ярамаснинг иши бўлса керак. Энди менинг ҳам баҳтсиз Италияга керагим қолмади. Қамалмаганимни билган ўртокларимнинг мендан шубҳаланишларини истамайман. Хайр! Агар мени севсангиз душманларимиздан ўч олинг. Разил сотқинни йўқ қилинг, отам бўлса ҳам аяманг! /Стендаль.В.В.,26/

In 1963 Uzbek reader got the opportunity to read P.Merime, his novella “Karmen” translated by R.Karimov from Russian text /П.Мериме/. In a year the story of A.Alleg “Допрос под пыткой” in the translation of writer I.Shamshirov from Russian edition/1958/.

Talented translator L.Tadjieva published the collection of translations of four novelles A.Barbus/ “Крест”, “Нежность”, “Сила”, “Первая любовь”/ done from Russian text under the general title “The first love” and translation of the novel of A.Duma “The black tulip” from the edition of Detgiz of 1955.

## 2. MAIN PART

These works, especially the novelles of A. Barbus had translated successfully. The reason of success is that, in our opinion, he translated the works of those writers whose artistic genre was coincided with his style of work. This is the main point in literary translation. The translation of G.Malo “Without family” done by S.Saydalieva from Kazakh edition of 1959 so changed that textual comparison with original is impossible. It is the translation-treatment, though there no mention about it in the title.

Honoree de Balzac was presented to Uzbek readers with two novels, the first one /Евгений Гранде/ was translated by Davron in 1964 from the edition of State publish of 1952 and the second /Отец Горио/ by S.Mukhamedjanov in 1968 from the edition of State Publish of 1952.

It is well-known that these novels of Balzac were acknowledged by everyone as masterpiece of world literature. But reading his novels in translation into Uzbek language one cannot say so. The reason of it is a low quality of translations. From the first pages the language is fainted, phrase became graceless, artificial, humour was synthetic, not comical, and charm of Balzac’s heroes is remitted or fully weakened. In one word, translations are failed, have many drawbacks. Even every page has spotted with non-comprehensible words of original which are unfamiliar to majority of Uzbek readers, it proves the absence of unified principle of transmitting words-realnia, Russisms which have intact equivalents in the Uzbek language/кофе, фут, парик, декорация,муслин и другие/. Or translators consummately substitute specific words of original by Uzbek words, for instance: En ce moment, chacun prit sa chaise et s’attable- Ҳамма стул олиб дастурхон атрофига ўтириди /Balzac G.O., 210/. Inattention of translator led to that position where Balzac’s heroes sat around tablecloth (dastarkhan) on the chairs! But people sit around tablecloth on the floor in Uzbekistan. Or the word “cyn” substituted by “шурпа”, “балахон” by Uzbek striped “robe” of national fashion.

In 1969 the novel of Jules Verne “Amazing adventures of uncle Antifer” was translated by E.Mirobiddinov from Russian edition of Childish literature. The translation is read easily, with brisk interest and doubtlessly had an honoured place in the treasure of Uzbek literature.

In 1970 the novel of Sh.de Koster “Legend about Ulenshpiigel” with large merits in translation by I.Satibaldiev from Russian text State publication from 1954 and novel of F.Rable “Gargantuan and Pantagruelle” in translation by Nurbek from Russian translation from 1960 were appeared. These translations are far from excellence, because they translated with inadequate Russian translations.

If the authors had a precise choice of these masterpieces of world literature, for instance, the translation of N.Lyubimov, the translations’ level will be higher. That’s why, before translation of the work, one should study the creative laboratory of Sh. de Koster and F.Rable, but also translator-artist N.Lyubimov.

In next three years/1971-1973/ novels of A. Duma “Count Monte-Cristo” from Russian edition of artistic literature of Uzbekistan //, “Three musketeers” in translation of B.Baykabulov and S.Turakhanov // and novel of Jules Verne “8000 kilometers under the water” translated by S.Karamatov from Leningrad edition from 1946 were appeared.

The level of these translations are unlike. If the translations of T.Rustamov and S.karamatov differed by artistry, reasonably correct transmission of national diversity of original, but translation of B.Baykabulov and S.Turkhanova was full of unjustified eastern words, chiefly Arabisms as тийнат, аросат,мубораза, хумоюн,табаддул, ров, мужда, хуфиёна, жубба, ругба which mean nothing for ordinary Uzbek reader.

Year by year, the publications of works of French literature in Uzbek language are increasing. And naturally, the growth of number led to increasing of quality of these translations. For translators of 60-70s were distinct by their creative approach to translated work, perception as unity of shapes and content. Several examples of classical translation can be given//

But studied material doesn't let all translations of French writers into Uzbek as perfect ones. Vice versa, there are some unsuccessful and weak translations among them. The all-round study let find out semantic mistakes, inaccuracy, stylistic misses, and russisms, not translated words of original, incorrect transmission of pun /Отец Горио/, speech of personages /novelles of Maupassant/, ad-libs, releases and softening of expression, which seem brusque and graceless. Sometimes translators forgot that "... no output, no supplement, no changes are let in literary translations. If there are some drawbacks, they must transmit correctly. Goal of these translations is substitute the original for whom it is inaccessible on ignorance the language and give them the means and opportunity to enjoy and judge about it".

Some translators insert the elements of Tashkent dialect to the translation, litter the text with unnecessary Russisms and Arabisms, omit the whole phrases, replicas, exclamatory constructions, consummately substitute French words-realia by Uzbek ones. It deal mainly to the translators of "Father Gorio" by Balzac, stories of G.Malo "Without family", "Gargantuan and Pantagruelle" by F.Rable, "Legends of Ulenspigele" by F.de Koster and others.

The most outspread mistakes of translators are literalisms, ad-libs and omitting. The following is the next example:

*Original:*

Son café avait pour enseigne: "Au Rendez-vous des Amis" et il était bien, le père Toine, l'ami de toute la contrée /Maupassant.N.Ch., 258/

*Russian translation:*

На вывеске его кабачка значилось: «Свидание друзей», и дядя Туан действительно был другом всем и каждому в здешних местах /Мопассан.Х.722/

*Uzbek translation:*

Майхонасиning вивескасида: "Дўстлар учрашуви" деб ёзилган, ростдан ҳам Туан амаки ҳар қандай ва ҳар бир одамнинг ҳақиқий дўсти эди /Мопассан.Х.,102/

As it is seen 1/ "cafe" was substituted by "майхона"/питейный дом/, as there are intact meanings in Uzbek language: "кахвахона" and adopted word into Uzbek "кафе"; 2/ imitation to Russian translation brought in Uzbek text the russism "вывеска", though this word is registered in some dictionaries of the Uzbek language, in this case it contradicted to harmony of sentence and grate on the ears; and 3/ the most brusque mistake of translator is ad-lib, self-willed attitude to original which led to fully ideological distortion of original. As the translator translated the following sentence: "il était bien l'ami de toute la contrée" as «ҳар қандай ва ҳар бир одамнинг дўсти эди» according to the translation, it means that Tuan was a friend of all people. If it was translated as "атрофдагиларнинг ҳақиқий дўсти эди" /был настоящим другом жителей округи/, the meaning would be transmitted accurately and concrete. There is an example.

*Original:*

Celle, qui avait répandu au cri poussé par Cornélius, c'était la belle Frisonne, qui, voyant son père étendu à terre et le prisonnier courbé sur lui, avait d'abord cru, que Gryphus, dont elle connaissait la brutalité, était tombé à la suite d'une lutte contre lui et le prisonnier /Dumas. T.N., 102/

*Russian translation:*

Эта была прекрасная фрисландка. Увидев на полу отца и склоненного над ним заключенного, она подумала сначала, что Грифус, грубость которого ей хорошо была известна, пал жертвой борьбы, затеянной им с заключенным /Дюма.Ч.Т.,66/

*Uzbek translation:*

Киз ҳам жуда келишган эди. У биринчи қарашдаёқ маҳбус билан отаси ўртасида олишув бўлган, маҳбус чолни уриб йиқитган деган хulosага келганди /Дюма.К.Л.,100/

Really, syntactic construction of the sentence is complicated in the original. The translator did it "easily", replaced it by simple grammar construction. Uzbek translation is the following: "Девушка была очень красивая. Она с первого взгляда заключила, что между отцом и заключенным возникла ссора, и заключенный свалил ударом старика" ("The girl was very beautiful. She considered from the first sight that there was a quarrel between his father and prisoner, and prisoner hit the old man").

Translation has fully changed, text was distorted, author's style of writing toned down. The names of dramatis personae and stylistic devices as allotment of parts of speech weren't transmitted as

anticipation, reprise and intensive constructions with celle qui..., c'était ...qui etc. Translator didn't know the ways of transmitting with the help of word order or eliminative means as in accordance with context and style.

We observe such negligent attitude to original in the translation of "Legends of Ulenspigele" of Charle de Koster. The 373 pages of original changed into 383 in Russian translation, and 361 pages in Uzbek translation. Almost the whole pages weren't translated, but the note about concised pages were not given in the cover of Russian and Uzbek editions. Poems remained without translation.

Analysis of works of French writers translated into Uzbek language indicates that the important issue as reproduction of personages' speech hadn't solved in translations. For instance, the broken speech of Prussian officer in the novella "Пышка" ("Coulez vous tescendre messiers et tames?", "C'est bien", "Qu'est ce que fous foulez") wasn't given in Uzbek version, but Russian translator did it perfectly /Неукотно ли вылезать, костюма?, хорошо, что фи котите?/. In this case translator should intend the speech of personage to "laboratory" analysis and find out which sound was damped there. Prussian officer often damped the voiced consonants "v", "d" and "b". But Uzbek translator didn't know it because of absence of knowing the language of original. He could do this analysis according to the Russian text, which perfectly indicated all shades of Prussian officer's speech and transmit it Prussian's speech changing the sounds /т-ш,ж-ш,х-к,с-ш,з-с/ as шушмайсиларми,шанблар? якши,шиш нима коклайшиш.

### 3. CONCLUSION

Therefore, it's necessary to change this or that sound or use ready broken phrases /якши –яхши, талинка-тарелка, хабтовуз-автобус, калават-кровать/ in order retrace broken speech of personages, from the context.

So, comparative analysis of translations of French literature into Uzbek language let do the following notes: if compare the contemporary translations with translations in 20-30s, the first ones had a higher quality, if look through them from the modern demand to literary translation, those translations are not perfect.

As our research was devoted to the issue of word transmission which denotes realia in French life, it is effectually descry it separately.

### REFERENCES

1. Vilmos, B. Translation difficulties in phraseological realia involving proper names [Article@Tulajdonneves frazeológiai reáliák fordítási nehézségei] (2013) Magyar Nyelvor, 137 (1), pp. 1-8. 1) <https://www.scopus.com/inward/record.uri?eid>
2. Maupassant Gi, Stories, Uzbek artistic literature, 1980
3. Aragon Luis, "Moscow radio", collection "Selected poems", 1946
4. Vinogradov V.V., Word forming and its attitude to grammar and lexicology, in the collection of "Issues of theory and history of the language", Publish house of AS, 1952
5. Dowling, A.W. An Important Source of French Realia (1939) The Modern Language Journal, 23 (4), pp. 256-256.
6. Farina, A. The French Realia in dictionaries: The model of an exoticizing translation [Article@Les « realia francophones » dans les dictionnaires : Le modèle d'une traduction exotisante] (2011) Ela, 164 (4), pp. 465-477.